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See
Beatles
Performance

asc

INKWELL

armstrong state college
11935 abercorn street ext.
savannah, georgia 31406

VOLUME 40, NO. 20
MARCH 10, 1976

Valdosta State Takes S.A.C. Championship



(PHOTO BY DICK BAKER)

New Creative Course Offered

A new artistic short course, Creative Ceramics, will begin March 30 in the New Fine Arts Building. This introductory course will introduce the participants to handbuilt stoneware pottery, including glazing and necessary techniques.

Creative Ceramics will stress the development of technical, glazing, and firing skills, but the class will differ from many of the others taught by ceramic shops around town. It will be almost like sculpture because every student will start from

scratch and create their own pottery. Each person will be furnished with clay, glaze, and the use of available tools in the new ceramics lab (Room 105) in the Fine Arts Building.

The instructor, Mr. David R. Peterson, received his Bachelor Degree in Fine Arts from the University of Florida with a specialization in crafts. He studied under Charles Hines with the Rhode Island School of Design and Phillip Ward of Haystack School of Art and Tulane University. He has had a great deal of experience in

ceramic sculpture which he will share with the class as they learn to create their own pottery.

The cost of Creative Ceramics is \$25.00 per person, and the class will meet on Tuesday and Thursday from 7:00 until 9:00 p.m. There is a limited enrollment, so early registration is imperative. To register, please call Community Services at 925-4200, ext. 296, or mail a registration form with your check to: Community Services, Armstrong State College, 11935 Abercorn Ext., Savannah, Ga. 31406.

S.A.E. On The Move

The annual state convention of S.G.A.E. (Student Government Association of Educators) held February 27-28 in Atlanta, Georgia, proved to be an exciting experience for the ASC delegation. After two days of stimulating activities, the ASC chapter was presented both the state display award and the chapter of the year award! President Patricia Osborne accepted the honors for the organization.

Students representing Armstrong included Vernon Eckleberry and Robert Ellis - voting delegates; Patricia Osborne, Melanie Hunter, Lillian Anne Hunter, and Ben Gill. Dr. A. Z. Barber accompanied the group as faculty advisor.

During the convention meetings, the students were exposed to strict parliamentary procedure. The subjects of the meetings ranged from the S.G.A.E. Constitution to the election of new state officers. Since many Georgia Colleges were represented at the convention, interaction among chapters were encouraged.

The ASC display included a slide scrapbook of the chapter's activities, both on campus and in the community. With the theme, "S.A.E. On The Move," the display also included an outline of the Chapter's community project with the Georgia Lung Association. The display indeed captured the industrious spirit of the Armstrong S.A.E.

Besides receiving these state

honors, Armstrong's S.A.E. was recognized as the chapter with the greatest percentage of increase in membership during the academic year. Total membership increased from 38 to 75 members this year.

The S.A.E., a pre-professional

organization of educators, exhibits a spirit of concern for quality education in the state. With competent officers, energetic members, and a fantastic faculty advisor, S.A.E. is indeed an organization on the move!

Sauna A Bitch

by Suzi Satterfield

Armstrong State College, ever striving to advance in modern conveniences, has once again proven its ability to excel through new and interesting courses of study. I am referring to the all-encompassing sauna bath, devised to stimulate the student's physical health and relax their mental process.

The founders of the ASC sauna, being modest and shy of publicity, have not endeavored to advertise any information concerning their extraordinary creation. However, students all over campus are blessed everyday with a tropic atmosphere in places such as the second floor of the library, Memorial College Center, and various other buildings in which the pursuit of knowledge and study abounds.

In the library, students who once studied relentlessly can be seen basking in the heat, mopping their foreheads, or just sleeping peacefully beside their books. Upstairs in the MCC, the Geechee staff is steaming its way through deadlines, the Student Government is enjoying truly "heated" discussions, and the Inkwell staff occupies their time trying to uncurl and dry-out the wilting papers.

I have only one small complaint. I would like to request that the same generous souls who have blessed us with a sauna would also supply us with enough towels to go around and a few cans of anti-perspirant, if possible. Besides these shortcomings, I thank you all from the top of my beaded brow to the tips of my saturated socks.

Navy ROTC Offers A One Hour Course At ASC

In response to many recent questions about Navy ROTC Programs which are open to Armstrong Students, the NROTC Unit at Savannah State is sponsoring a one credit hour Naval Orientation course taught at ASC during the Spring Quarter. Designed to expose students to the Navy's role in national defense, the course will also provide an opportunity for students to explore the advantages of becoming an officer in the Navy or Marine Corps. Topics which this new course will cover include:

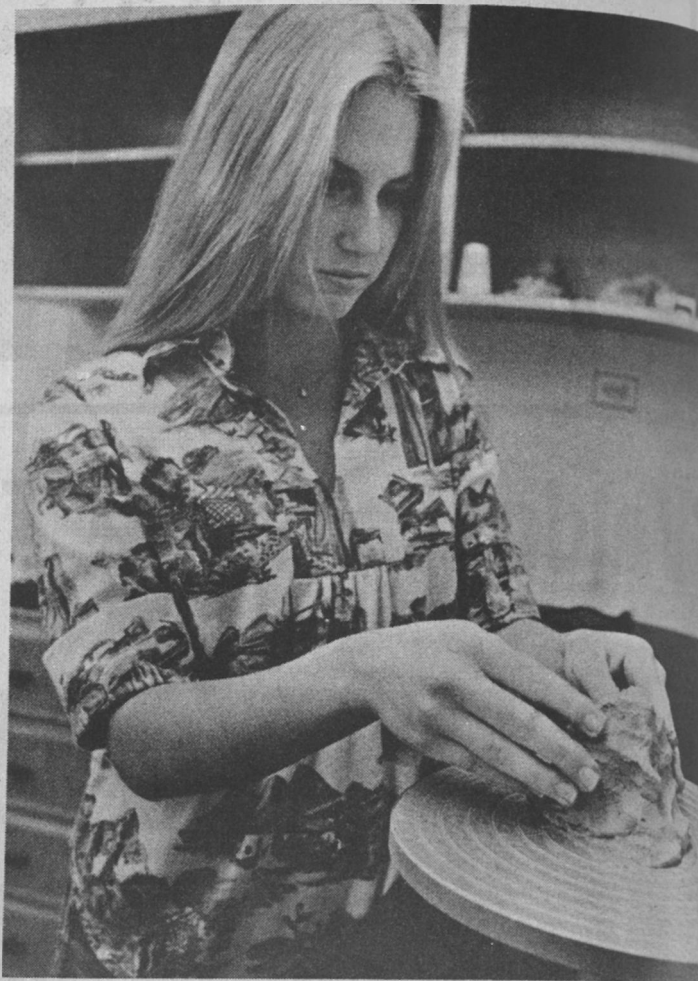
- Seapower: Vital Element of Defense
- The Rise of the Soviet

Navy

- The Naval Aviation Story
- The Role of Submarines in Today's Navy

- Management Structure of the Department of Defense

Since this course is designed to provide information, students are not committed to any further involvement in the NROTC Program. In particular, military drill and grooming standards will not be a part of this one hour orientation course. Cards will be available during regular registration, but in the meantime, specific information can be obtained by calling the NROTC Unit at 356-2206.



News Shorts

CHORUS CONCERT

Thursday, March 11 there will be a free Chorus Concert from 12:30 until 1:20 in the lobby of the Fine Arts Center.

PSYCH HONORS MEETING

There will be a Psychology Honors meeting on the first day of Spring Quarter (march 29) at 12:30, Room 201, Gamble Hall. This will be the only time that the Honors Group will meet during the quarter. All students who sign up for this course must attend in order to know the entire schedule for the Spring quarter.

NURSING DEPARTMENT

The Nursing Admission Test scheduled for April 3, 1976 is cancelled due to the large amount of applicants already in the department.

WOW MEETING

April 6, 1976 there will be a

Women of Worth meeting in which Dr. John Duncan will speak on "Women in History."

VACATION OPPORTUNITIES

Tired of the same old rat race, money problems, yelling kids, boss on your back? Here is a vacation that is geared to getting away from it all. It can be yours for one very low price and is the vacation opportunity of a lifetime. Wooded area, next to the sand and surf, lots of singles, everybody gets laid, quiet, relaxing atmosphere. For reservations call: 236-0254.

AMERICAN CHEMICAL SOCIETY

ASC meeting of the American Chemical Society will sponsor a talk on lasers on the last day of school before exams, March 12, Friday. It will meet in Solms Hall, Rm. 202. The announcement of the time will be made later.

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Need to get something in our publication? Contact the Inkwell office, Room 215 MCC or Ext. 324.

Get Smart: Learning Foundations

The Learning Foundation is a tutoring center, which is a franchised division of Behavioral Systems Incorporated. This is a nationwide company that works within industry. The Learning Foundation began about eight years ago in Athens, Georgia and now has approximately eighty centers in operation around the country. Our branch of the Foundation has been operating in Savannah for seven years. The basic purpose of the Learning Foundation is to tutor students who are behind in school and to bring their skills up to the grade level they are currently working on in school. Mr. J. A. Kane, Director of the school and his daughter-in-law, Mrs. Patty Kane, give some insight into the Learning Foundation.

INKWELL: How does the tutoring service of the Learning Foundation differ from other tutoring services?

MR. KANE: The students who come here to the Foundation work with our teaching machines. We feel that the machines offer a better approach to learning than a classroom situation does. If a student answers a question correctly the machine will then advance to the next frame. The student receives immediate feedback on each problem he or she works. If the student does not answer a question correctly after two attempts then the machine will not advance to the next frame. When that happens one of our ten certified staff members will work with the student to find the problem and overcome it.

INKWELL: How do you determine what a student needs when he comes to the Learning Foundation?

MR. KANE: Every person who comes to the Learning Foundation is tested to see what grade level they are currently capable of working on. We have a comprehensive test of basic skills that covers grades one through twelve. After the student is tested, we send the test to our evaluation center. Then the evaluation center sends the test back so we can then tell what the student needs to bring him up to par with the grade level he is working on in school. Once we have that information we call the students parents in for a conference. The parents receive a copy of the test and we go over it together. During the conference we tell the parents the approximate time it will take the student to increase his skills to the proper grade level. Once the student is enrolled he comes to the Foundation for one hour a day twice a week. Some students complete the necessary program faster than estimated or a little longer than estimated. When the student is finished with his tutoring program he is tested again to show the parents the progress that has been made while they were here. The final test is a different form of the same initial test they took when they came to the Foundation.

INKWELL: Do the tests that you give the student differ from the comprehensive testing that they receive in school?

MR. KANE: Some schools give different tests but they are basically the same as our tests. The schools do not break down the scores the same way we do and our tests are usually evaluated in a weeks time.

INKWELL: Does the Learning Foundation conduct any other types of testing?

MR. KANE: Yes, we had a case not long ago where a parent called because the school her child was attending wanted to hold the child in the same grade another school year. The parent wanted to find out if that was really necessary so we gave the child a special test that is oriented for the particular grade level the child was working within.

INKWELL: Do you handle students who have specific learning disabilities or emotional problems?

MR. KANE: We are equipped to handle children with learning disabilities up to a certain point but in extreme cases we can not do what is needed because our facilities are not oriented in that way. We could handle all students with learning disabilities but in the extreme cases there are other facilities available that are better equipped in that area. We also will not enroll children who have emotional problems which interfere with their learning abilities. We refer them to other professional facilities. We basically enroll students who are behind in school, bring them back to school.

INKWELL: What do you do

when after a student is enrolled you find that there is a learning disability involved?

MR. KANE: We very seldom have students come to the Foundation with a learning disability and don't know it. Usually the problem has been diagnosed long before the student ever arrived here. In the event that we do come upon someone with a problem for the first time we refer the student to someone who can handle the problem better than we can. There are times when parents will come to the foundation to consult with us as to what to do when there is a learning disability problem with a child.

INKWELL: Do you have programs to handle the exceptionally bright student?

MR. KANE: We do have some enrichment programs. For example if a child wants to read faster we have machines that will increase his reading speed. However, the great majority of our students are those who are behind in school. Even though we have equipment for the exceptionally bright student we don't encourage it. When we find that a student is above grade level we tell them that they don't need to be here. We do not want to advance a student ahead of what he is doing in school because he could easily become bored with what is going on in the classroom. If we find that a child is above grade level we do offer advanced reading, speed reading, or foreign languages that will help the student enrich himself but will not interfere with what he is doing in school.

INKWELL: Do students who come to the Learning Foundation improve their school work in proportion to their advancement at the Foundation?

MR. KANE: Yes, 95% of all those who come here get 90% of what they come for. Naturally there are some students who don't do well but the percentage is small. There are some students who just don't want to learn. It shows up when a student leaves the Foundation, goes back to school, and then does poorly in school falling behind again. We check with school counselors to see if the student is actually doing as well in school as he is here at the foundation. Of course there can't be a giant improvement in the student's school work all at once because he might have a few months work to catch up on. If we find someone who isn't doing well in our program or if the program isn't helping the student improve his school work, we advise them to withdraw from the Learning Foundation. I am happy to say that there have been very few cases like that. Usually when anyone comes here they already know that they are in trouble, they are not out shopping. We will discuss the problems with

them, advise them on what should be done, and from there the rest is up to the individual.

INKWELL: Does your programs parallel the work a student is doing in school?

MR. KANE: Yes, we have the student bring in his school textbooks in any areas that he is far behind in and work with that along with the work he does on the teaching machines. We don't want them to fail in their work at school. Sometimes it does take time to bring a student's skills up to the point that they are supposed to be in school.

INKWELL: How do students manage to just fall behind in their work at school?

MRS. PATTY KANE: At times the school system pushes students into courses that they are not ready for. We have students who come to the Foundation for tutoring in algebra who shouldn't be taking it in the first place. The student might not be ready to take a subject such as algebra but the school pushed the idea or a teacher passed a child into the next grade level just to move a problem from out of his particular classroom. The student finds himself in a situation that he can't handle and then falls behind in his work.

INKWELL: Do you find that the parents are cooperative with helping the child catch up in school?

MRS. PATTY KANE: Yes, the parents' cooperation is very important and we find that parents are usually ready to help the child in any way. If we do not have the parents cooperation we advise them to withdraw their child from the program.

INKWELL: Do you give advice to the parents as to how to help or encourage the child?

MR. KANE: Yes, we have a special short course for the parents who bring their children here. The course is basically oriented towards giving the child positive reinforcement. Knowledge can not be beaten into a child and the problem will not be solved by taking away television privileges. The child needs the parent to encourage him to do the right things not just to be punished for the wrong.

INKWELL: Are students referred to the Foundation or do they find out about it through general advertising?

MR. KANE: We do advertise our services but a lot of students are referred to us by school counselors, psychologists, pediatricians and doctors. The military also sends students to us from Fort Stewart and Hunter Army Airfield. We do work together with any learning institution public or private and we accept all students our equipment and staff is capable of handling.

(Please See Page 5)

What's Up?

Saturday, March 13 at 8:00 p.m. there will be a UFO lecture in the Fine Arts Auditorium. Admission is \$1.00.

At this particular time, fictional writers, religious scholars, spiritual leaders, fundamentalist preachers, scientists, and illustrators are expressing their interpretation of what is happening. Something is unique about this time span, which seems to have more urgency than the various interpretations can explain. Best-sellers and newspapers are stressing UFO information; Bermuda and Devil's Triangles; and prophetic material concerning weather changes, famines, floods, killer bees, and the like.

People in general are more intense: some are drinking heavily; others are becoming more religious, or trading one philosophy for another; still others are practicing disciplines leading to ascension, or making preparations for Christ's immediate second coming. Some say there are severe changes taking place in the distant heavens that are affecting our planet, and people are

interpreting those changes according to their comprehension.

So many endeavors are underway that there seems to be much more confusion. Those who feel the impetus to re-evaluate their beliefs and take decisive action according to their personal understanding of Truth are afraid of being taken or of becoming even more confused.

Exposure is predominant, whether applied to government activities, UFO information and related rumors about creatures from outer space, or astronomical information too startling to be released to the public. Because of the overwhelming amount and types of information exposed, some people are considering probable heretofore was "impossible." This accelerated awareness has compelled many to leave their careers and families to follow what they would previously have considered bizarre studies or practices.

Some, who by most standards, would have been considered stable, have left everything behind in an attempt

to completely rise above their human nature. They are doing this individually (not as an organized group) under the direction of a nameless man and woman (they gave up their names), who claim to be members of a "kingdom" above human. They compare this overcoming human nature to the metamorphic process of a caterpillar becoming a butterfly.

The two teacher-helpers say they have incarnated from the next evolutionary kingdom to assist Earth's "graduating class." They say they will publicly demonstrate death overcome — the ability to heal a diagnosed dead body — and walk away some 3½ days later, showing life eternal gained. (This is one of the characteristics of a member of that next kingdom.) These two and their followers say they will physically leave the planet within months. The new graduates then expect to take their place as beginners in a realm of individuals whose privilege it will be to watch over and assist Earth's future graduates.

What is up? Come see March 18 at 8:00 p.m.

Cocker For The Crackers

Saturday, March 20, 1976, Joe Cocker, Wet Willie, and Point Blank will perform in concert at the Civic Center at 8:00 p.m. Tickets are \$5.50 in advance and 6:50 the day of the show. Tickets may be bought at the regular places.

Joe Cocker is unquestionably one of the finest interpretive singers that rock has produced. Through the force of his vision, Cocker manages to unite and simultaneously express the seemingly polar attitudes of gentle romanticism and raging intensity. By the time a song re-emerges from the filter of Cocker's sensibility, it's been stroked and pummeled, caressed and shaken to its roots. Miraculously, even as he possesses and reshapes it, the song somehow retains its identity as it was written.

This loving violence, which Cocker has performed on the songs of writers like Dylan, Lennon-McCartney, Leonard Cohen, Greg Allman, Jackson Browne, Randy Newman and Jimmy Webb, is the basis of a style as distinct and inimitable as it is spontaneous-sounding. And though he's a workingman's son from the north of England, Joe's music seems thoroughly American in both form and mood. It's hard to imagine what complexities of genetics and environmental detail came into play in the forming of this enigmatic, passionate artist out of such seemingly unlikely raw material.

A closer look into Cocker's

background does offer some clues. The following are excerpts drawn from a conversation between Joe and A & M's Bob Garcia that took place during one of Cocker's first visits to the U.S. He spoke first about his schooling, at Central Tech, in his hometown of Sheffield:

In England the schools do very little to present different subjects to you, to stimulate you to think of doing anything other than your father did. I went through school very puzzled about what I wanted to do, usually very bored, and no one ever helped me or anyone else respond to anything really new. We were told that we'd be best off becoming farmers or something.

After graduating, Joe got a job as a gas fitter:

You know, it really wasn't a bad job. Like I'd go in at 8:00 in the morning, and only have to be accounted for an hour. Then I'd go out with me tool-bag on me shoulder and I list of jobs I had to do for the day. Then, for the rest of the day, I'd be off on the road going to people's houses. I used to meet some great freaks.

But during this time Cocker was really living for music:

When we were kids we were constantly bored. All there was to do was walk up and down the street. Then skiffle came along, Lonnie Donnigan and that stuff. So when I was about thirteen I bought a cheap drum-kit and began messing about with some kids who's bought guitars.

Eventually, when skiffle started to fade, only those who were strongest stayed with music. At this time I was into Little Richard and Gene Vincent and the other rock & rollers, but I was especially attracted to the blues, which seemed to have a great honesty compared to all the bullshit pop amounted to then. Then we started getting things like "Twist With Muddy Waters" and I went off my blues-purity kick.

All the while I was singing with this bunch of friends from the skiffle period called the Cavaliers. I was constantly going on different binges, like for Buddy Holly and Chuck Berry. Buddy Holly especially blew me up for a long time. And his stuff was so easy to do - it was the kind of thing we played when we first started playing at pubs. Once in a while we'd throw in some Muddy Waters of something, but we had to be very careful, 'cause if you didn't keep it simple and commercial for those people you'd lose your job.

One day, over the radio, I heard Ray Charles' record, "What'd I Say." It just knocked me out - the piano cryin' out, his voice, everything! It was all a sort of cosmic buzz; I thought this guy must be another Little Richard or something. So I rushed out and finally found a copy of his "Yes Indeed!" album. Every track just amazed me, and I soon became a complete Ray Charles fanatic.

a strongly Ray Charles-influenced Cocker-and-band were signed by Decca, which released Joe's first single, a rendition of the Beatles' "I'll Cry Instead." Aside from a short tour of England with the Stones and Hollies, nothing dramatic happened to Vance and the boys, and the group was dropped from the label without having made a dent in the English rock audience. The group then toured U.S. Military bases in France, where its music "went down sensationally with

the blacks, and the white guys didn't want to know us."

The failure to make anything substantial out of either the record contract or the tours sent Joe into the first of his periods of deep disillusionment. He stayed away from music for two years, but he hadn't given up:

I still had these great ambitions of being a rock & roll singer. If I hadn't gotten out of that state of mind eventually I'm sure I would have wound up doing the same thing all me old mates are doing now - fitting pipes during the day and drinking 15 pints every night.

In 1967, Cocker decided to have another go at professional music-making. With fellow Sheffielder Chris Stainton playing all the instruments behind his vocals, Joe made a demo tape and sent it around to record companies and producers. Denny Cordell, producer of the Move and Procol Harum, heard the tape, liked it, and brought Cocker and Stainton to London in order to cut a single. "Marjorine" - originally written by Joe and Chris as a puppet-show theme - was released in England, and it hit the British Top 50. Encouraged, they returned to the studio, this time coming up with an unorthodox version of the Beatles' "With A Little Help from My Friends." The record became a big European hit, and it even got some airplay in the U.S., where many listeners naturally assumed the singer was an American black. Cocker's first album, named after the hit single and featuring Steve Winwood, Jimmy Page, B.J. Wilson, and a number of other name musicians as well as Joe's Stainton-led group, the Grease Band, dramatically revealed Cocker's full-blown, distinctive artistry. His American performing debut, which came on Ed Sullivan's TV Variety show, revealed an equally distinctive physical presence. Much to the dismay of Sullivan's producers, this guy just wouldn't stand still - and it was how he

wouldn't stand still that particularly perplexed them:

I've always done me little theatrically bit of throwing me arms about with the music. Some people think it's a bit too much. Like when I was on Ed Sullivan they surrounded me with thousands of dancers to keep me hidden. But, you know, it's not contrived - why would anyone want to contrive a stage routine that turns so many people off?

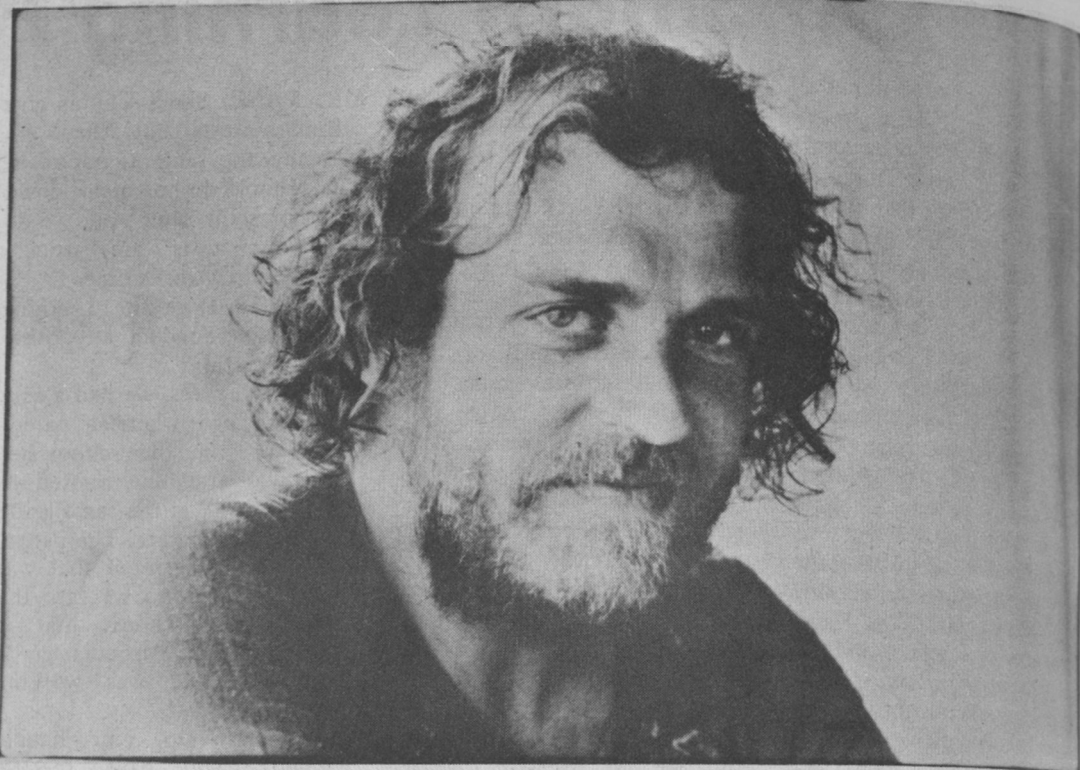
Cocker, singing with awesome power and playing various imaginary, twisted guitars, basses, and saxophones, engaged many more people than he turned off, and he was soon a full-fledged star. His unique combination of attributes endeared him to the critical community as well, generating such statements as the following, from Robert Christgau in the *New York Times*:

...Cocker's affection for rock is uniquely personalized. He is gruff and vulgar, perhaps a touch too self-involved, but his steady strength rectifies his excesses. He is the best of the male rock interpreters, as good in his way as Janis Joplin is in hers.

Cocker involved critics and casual listeners alike in a way that few other artists were doing at the turn of the decade. His second album, "Joe Cocker!," which former session musician Leon Russell helped Cordell produce, confirmed Cocker's excellence. His renditions of the songs of others continued to be remarkably inventive, and the occasional originals (usually co-written with Stainton), revealed a rugged eloquence.

Joe's estrangement from the Grease Band just before the start of a major U.S. tour motivated the last-second round-up of musicians at the A & M soundstage that gave birth to the now-legendary Mad Dogs & Englishmen. A feature film and a double album have vividly documented at least certain aspects of that tour, but no camera or microphone captured

(Please See Page 12)



JOE COCKER



Wet Willie

Jimmy Hall Lead vocals, harp, sax
 Jack Hall Bass
 Ricky Hirsch Guitar
 John Anthony Keyboards
 Lewis Ross Drums, percussion

Most critics who deal with the highly competitive and prolific field of pop music listen to an awful lot of records -- but just about everyone has one special group whose music touches him differently than the rest and whose excellence hasn't received the degree of mass acclaim it deserves. Me, I don't even have to think about it: mine's Wet Willie. I became a Wet Willie fan the first time I heard "Have A Good Time," the opening cut on their first album, back in the days when Capricorn Records spun around under pink labels.

Over the years, Wet Willie has produced the most consistently joyful basic rock and roll of any group I've followed. During the time I've been telling people about them in print, the band and I have been through a lot together (I remember when a leading music magazine turned down a Wet Willie review of mine because it felt the band was nothing more than a "hard-working boogie band, a junior Allman Brothers." The review was sold elsewhere and recently, that same journal ran a major feature with color pix on Wet Willie. More believers. . .). But the most exciting point in their career -- and I've followed them all along -- is right now. Their forthcoming fifth Capricorn album, *Dixie Rock*, is their most ambitious yet, and quite probably the best all-around player ever to come from Wet Willie.

There were times when Wet Willie could have been considered a boogie band; they have always been one of the most electrifying stage acts around. It came to Capricorn in 1970 from Mobile, Alabama, which is booze 'n' Boogie country. Most of the members had been in a group called Fox, and they joined forces with a songwriter named Frank Friedman to fulfill a Capricorn contract for an album of Friedman's songs. Adding half-an-album's worth of their own and throwing in Jimmy Reed's "Shame, Shame, Shame" for good measure, they released *Wet Willie*, with Yes-man Eddie Offord producing.

On this record and their next, *Wet Willie II*, the band displayed their incredible energy and tightness (I fully believe Jack Hall and Lewis Ross to be one of the finest rhythm sections in the country), doing original material and dipping back into time for some R&B and blues tunes --

they rescued Otis Redding's "Shout Bamalama" from near-obscure and made it their encore number.

Their next album was recorded live at New Orleans' Warehouse, New Year's Eve 1973. *Drippin' Wet* still stands as one of the most dynamic live albums ever, partly because of the splendid location recording of Johnny Sandlin and partly because the band was cooking as they only did for those who came to see them in person. On stage, Jimmy Hall was a controlled madman in the Jagger tradition: he could get the most lackluster audiences on their feet and screaming within two songs. The harp work recorded on *Drippin' Wet* is among Jimmy's best.

At this point, Capricorn president Phil Walden sent some Wet Willie albums to Tom Dowd, the man who produced *Layla* and many early Allman Brothers sessions. The records spoke to Dowd differently than they had to anyone else, except perhaps the band itself. "There were qualities in their music that had never been captured on record before," he said. "I found that the band went far deeper musically than their albums indicated." In what was perhaps the most crucial event in Wet Willie's career, Tom Dowd signed on to produce their fourth album, *Keep On Smilin'*, from which sessions came the first Wet Willie single to make *Billboard's* Top Ten. I remember visiting the sessions to hear what the band was doing and coming out of the studio amazed and delighted: Wet Willie had recorded music that evidenced far deeper sensibility and aspiration than even the True Faithful had suspected. And they proved to us that, besides the raw good-time talent that this band had in spades, it possessed a growing musical sophistication and intelligence that we can still see developing today. *Keep On Smiling'* was a turning point for the group: it contained no songs written from outside the group which had already been established elsewhere, and it effectively shattered the proposition that WW was simply a "hard-working boogie band."

Dowd is back for their new record, an album for which each member of the band is taking extreme care: their new national popularity which has sprung from the single and extensive touring (including the recent Grand Funk tour, each date of which Wet Willie opened and then came back with Grand



WET WILLIE

Funk to sing "Locomotion") and the attendant TV appearances makes this the most important album in a career sense yet. And it will not disappoint anyone.

Wet Willie has always thought R&B in their recorded work. Now, with Dowd's encouragement, they are also thinking gospel, blues, and pure pop. "Dixie Rock," the title song, is pure rock & roll -- the celebratory kind at which album in a career sense yet. And it will not disappoint anyone.

Wet Willie has always thought R&B in their recorded work. Now, with Dowd's encouragement, they are also thinking gospel, blues and pure pop. "Dixie Rock," the title song, is pure rock & roll -- the celebratory kind at which Wet Willie has always been especially

adept. Their special jumping backbeat, guaranteed to make feet pat and knees bend (heard last time on the great "Lucy Was In Trouble") is here again on "Poor Judge of Character," a song that features Wet Willie's raunch-and-satin-voiced backup singers, the Williettes. (Williette Donna Hall is Jack and Jimmy's sister.)

There's a country-type song called "Rain," a lighthearted blues tune named "Mama Didn't Raise No Fool," and a number of others which help prove the versatility of the band. It is always surprising how Wet Willie can record tunes from different musical genres and still do them so anybody could easily pass a blindfold test: the artist is Wet Willie, fo' sho'.

The songs are becoming more complex (as is the production), but they're

retaining the simplicity that is Wet Willie's trademark. If that sounds like a contradiction, it's one that's impossible to explain in print. You simply have to listen. That's all it has ever taken, really, and the main reason Wet Willie fans were rooting for their "Keep On Smilin'" single during its chart run is that we knew it would make more people listen. Once you hear this happy, good music for the first time, you're officially a convert. One day every eye will see and every ear will hear, because Wet Willie's still shoutin' it out, better than ever. They are southern and proud of it, but it's a come-on-in-and-join us pride rather than a dam-you-Yankees kind. As the man says, there's nothing like "that Dixie Rock, an' that Dixie roll." Come on in!

Tom Dupree

Learning Foundations. . .

INKWELL: What subject areas does the Foundation teach?

MR. KANE: We teach the entire math and language area. We have a study skill area. The areas of history and science are worked along with the language and reading skills programs.

INKWELL: Do you have college level courses?

MRS. PATTY KANE: Yes, we have college math, physics, business management, German, French, Spanish, typing, and speed reading. We also have programs for the students who want to be ready for the Math and English diagnostic tests or for the Rising Junior English Exam. We also have preparation courses for the SAT Exam.

INKWELL: How much does it cost to attend the Learning Foundation?

MR. KANE: We charge \$20 for the initial testing service and \$7 an hour for the actual tutoring service.

INKWELL: Do you have any data to show how successful your programs are?

MRS. PATTY KANE: No, we don't because we don't feel that it is necessary. If a student is not progressing in our program we try to find out why and overcome the problem or we

advise them to drop from our program. We measure our success with each individual student and keep data on each case but we do not try to pull data together. We are not here to do that. Our purpose is to help each student who comes to us the best we can.

(From Page 3)

BE ANOTHER JACK ANDERSON

Come Join

The Inkwell Staff

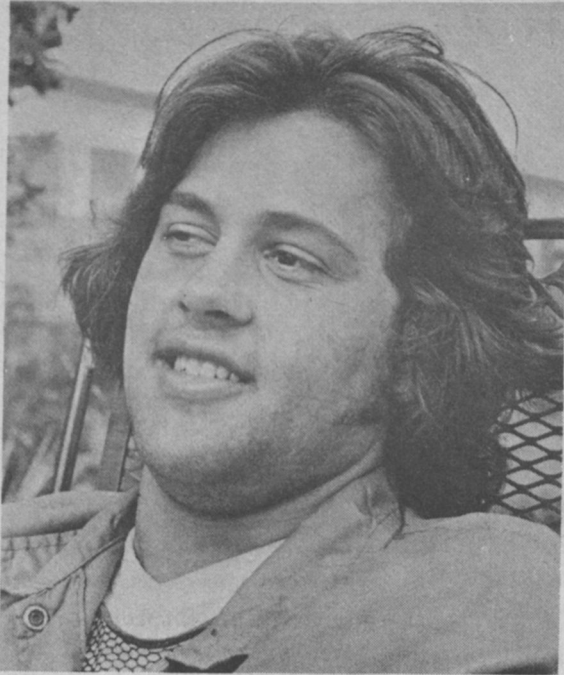
The Inkwell pays \$2.00 per major article printed.

Regular Office Hours:

11:30 - 2:30 everyday,
 Room 215, MCC

PUBLIC ON

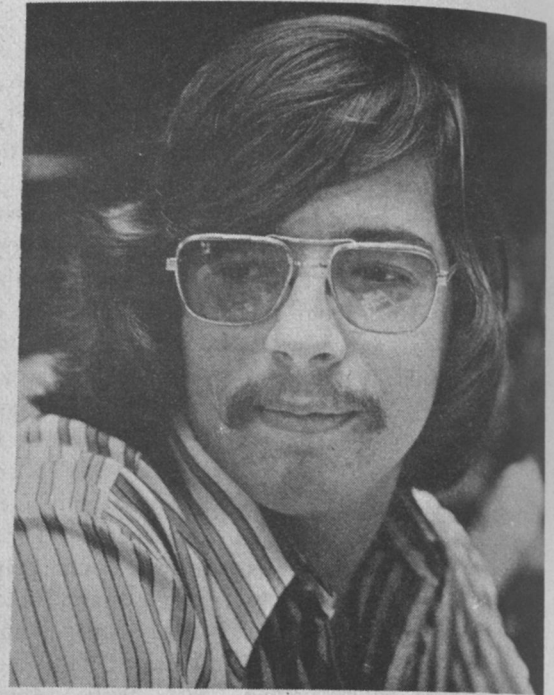
What do you attribute to the Beatles' success and influence?



ED MCBRIDE

ED MCBRIDE: Since Lennon and McCartney I think maybe Seals and Croft or Simon and Garfunkel are the only ones who came close. I think since they separated their music went down because I don't like Ringo, for one, a loner. He's much better with the group. Lennon's much better wit the group. Harrison came closer than any of them to making it. McCartney's made it on his own but he's got another group now. In the beginning they were different. It was a change. You can definitely say that the Beatles influenced rock n' roll music as it is today because after they came out, other groups came out more or less in the same mold. Today their music is still popular.

JEROME BRANNEN: The Beatles' music was like the forerunner of rock n' roll music because it started into the different branches of rock n' roll. Rock n' roll hasn't gone down since their breakup, it's just as strong as it ever was. I don't think that there has been another songwriting team like the Beatles because you have to consider that all four Beatles were songwriters and the whole band worked as a unit. You have a lot of people in rock n' roll who can write good songs but it's usually just one or two people and not four working on it together. You can usually find an album in anybody's house by the Beatles.



JEROME BRANNEN



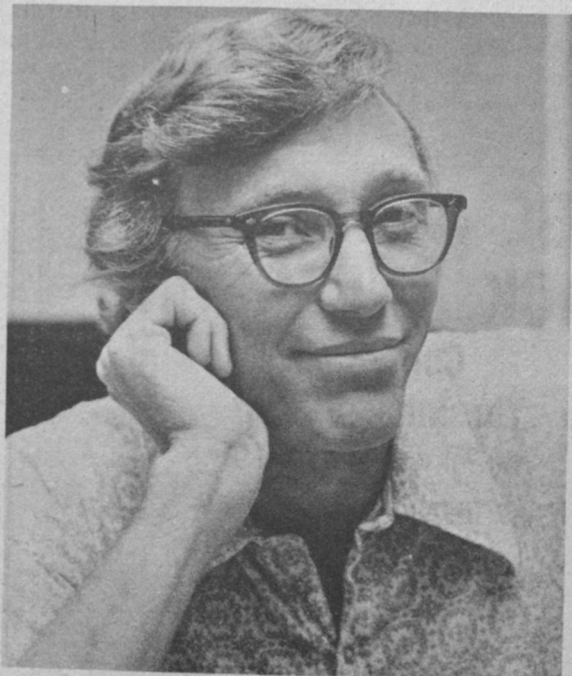
CINDY GEISENDORF

CINDY GEISENDORF: I really like the Beatles and I always have. They were successful because they were a group and they could get along and the quality of their songs. The Beatles had a different way of looking at music. Before them most of the music wasn't what you would call hard rock n' roll. The Beatles introduced a newer different type of rock n' roll. I don't think that it's possible for them to get back together because they've grown too far in their music and in their tastes. It wouldn't be possible to see these people who have been apart for so long to come back together.

AMY GEORGE: There hasn't been any other songwriting team like Lennon and McCartney because no one else seems to be able to express their words like them. The Beatles just have their own techniques, their own expressions, their own feelings toward music. There's been sort of a downfall in rock n' roll music since the Beatles broke up. It all depends on what you like because some people liked the Beatles and some people didn't.



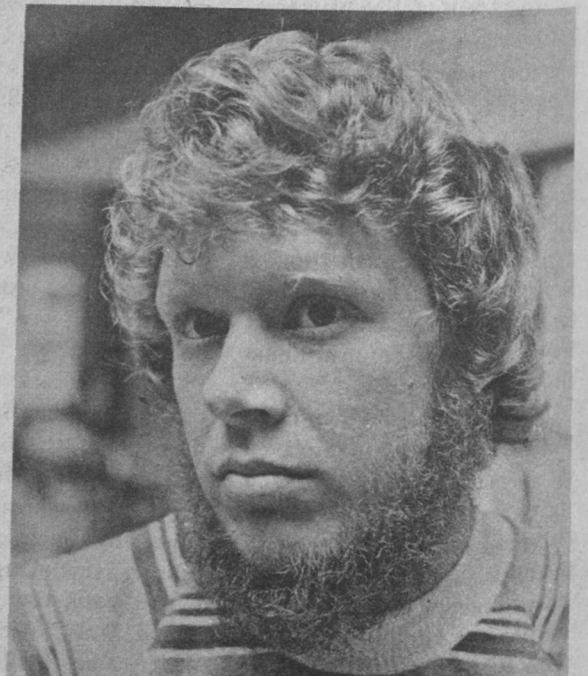
AMY GEORGE



BILL DAVIS

BILL DAVIS: It was their new sound and their new look. They came at the right time and the right place. I used to listen to the Beatles but I don't anymore because they got too progressive for me, I guess. I still like some of their songs that they've done but I don't particularly like all the new songs as much as I did the Beatles' songs as a group. The breaking up of the group didn't do a thing to the talent. The talent was there still. I wouldn't pay a dime to see them if they came back together.

GLENN KERSEY: The music world has suffered since the breakup of Lennon and McCartney because they were the first proponents of modern rock n' roll. They got rid of the Little Eva and Chubby Checker stuff and got into some really traditional music from the classics, from 18th and 19th century music, put it into modern music, and made something tick. They are perhaps the greatest songwriters of the century. Nobody has surpassed them. One of the things that made them so popular is that they appeal to everybody. If the Beatles rejoined, it would be fantastic.

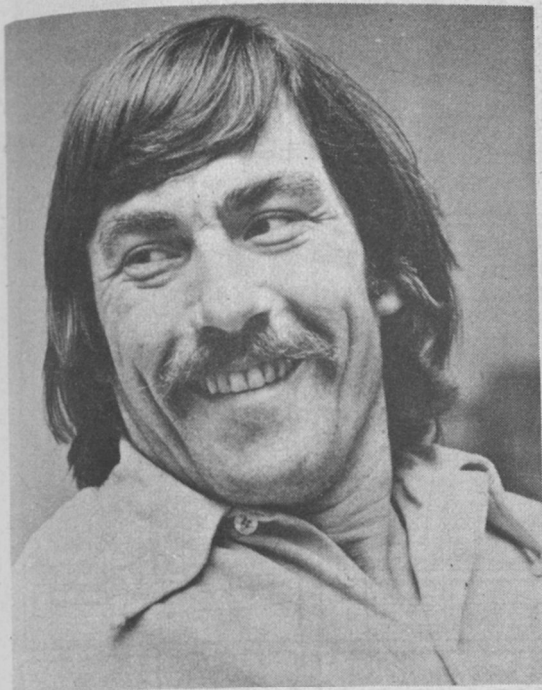


GLENN KERSEY

OPINION POLL

The Inkwell, March 10, 1976 — Page Seven

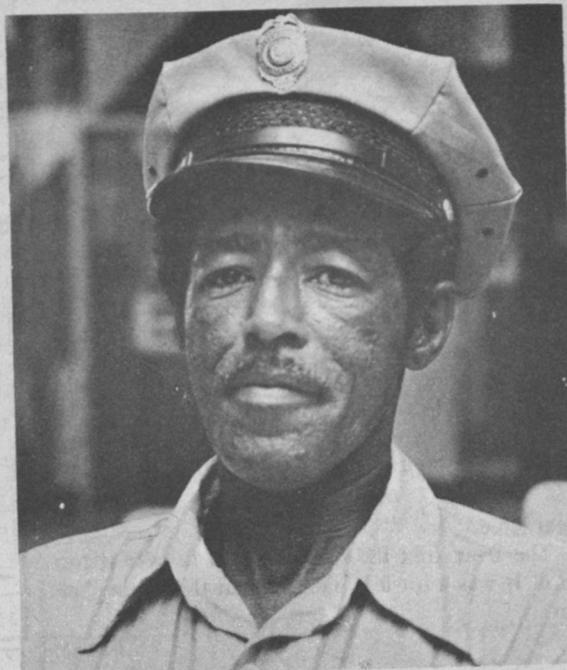
rock n' roll music and how has their break-up affected this?



JOHN STONE

JOHN STONE: There hasn't been a team that has affected as many levels of society. I like the talent they express in composing music and lyrics. There hasn't been any other composing team that has affected so many different nationalities at one time. They were a complete different break from the early music of the 60's and they arrived at the same time when social values among rock fans were changing. They have the talent individually now but it seems to me that they are fighting against one another against a supremacy talent. I don't think they'd make it back together because I don't think they have the listening public that they used to have.

MR. HUDSON: The Beatles came across because of their style. It was different than anything else. The beat to their music was different. The record "Hey Jude", for instance, turned me on. That particular record got a lot of reaction from people. I think they're fading away now, I think it's over.



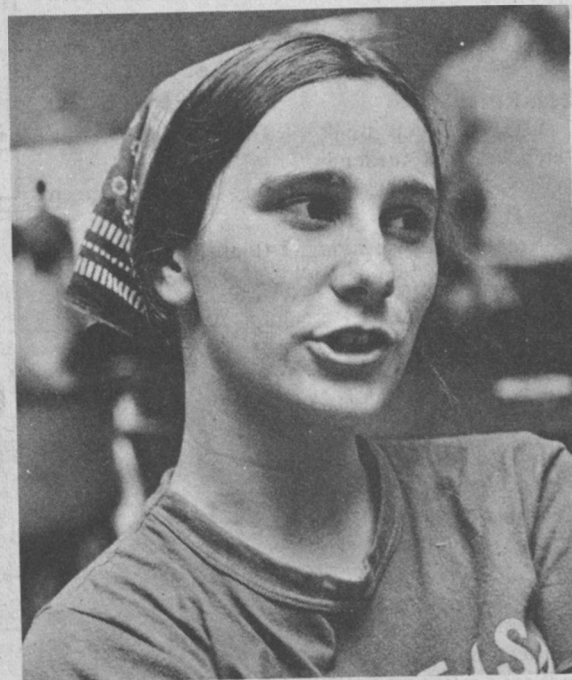
MR. HUDSON



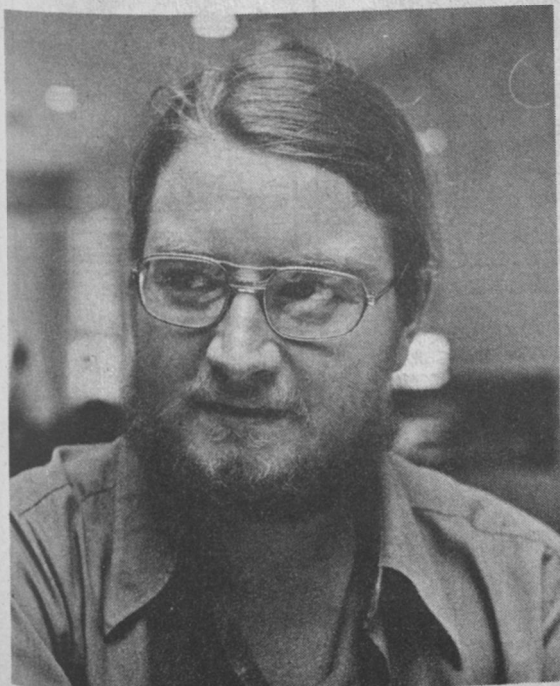
LIBBY ROBERTS

LIBBY ROBERTS: Lennon and McCartney together have given the world their own version of music and no two people together have ever accomplished what they have. They were different. When they came onto the scene there were no long haired groupies. It kind of revolutionized the whole world of music. They set a whole new trend of music. In some ways the quality of music has gone down since the breakup and yet in other ways the music has grown because there are more styles of music. As a group you saw one style and it was just one unit of one particular type of sound but when they broke up and started to do their different individualized styles, you saw different personalities emerge. I would like to see them get back together but if it would be worth is questionable. I don't think they'll be able to capture the original quality of sound. People can say "oh, they're back together again" but it won't be the same.

CHRISTINE MEACHEN: You are talking about my favorites. They were so successful because they were friends and I think that has a lot to do with it. Lennon and McCartney worked together well because they knew each other up and down and that helps. They had a big influence on rock and roll music but I never figured out how they did it, they just did. They were willing to try new things out and it turned out that the things they were trying, people liked. They continued to make all kinds of new things and people would say "Ah, the Beatles, I'll take it" no matter what it was. I think there's a definite fall down in their music since they broke up. I like what George Harrison has done. I don't like what McCartney has done. To an extent what Ringo is doing but some of it's too bubblegum for me. I'd like to see them back together but I don't think it would be possible. They've been apart too long.



CHRISTINE MEACHEN



MICHAEL BURKE

MICHAEL BURKE: In the particular type of music that the Beatles did, I don't think that there has been any composing team as vibrant as they once were. They balanced each other off perfectly. Between them, Lennon had a way with words but his ways were a little strange so McCartney balanced him off. Somehow between the two of them and Harrison the musical parts just worked out right but I don't think any of them has done as well since they split. At the time the Beatles came along they got us into the ground floor of the style of rock we have now. They got us out of the fifties rock and into a different type of music. But even the Beatle's music has changed. Like now starting to move country music or maybe a country rock. When you talk about bringing them back together you have to remember that theres a whole section of kids who haven't heard the Beatles play together. I think that it would be good to bring them back together again because they had a very strong following during the time they were together, and plus it would give the kids who never heard of the Beatles a chance to hear them.

**Don't Miss
The Beatles
Yesterday And Today
Saturday, March 13
8 & 10 P.M.
Sunday, March 14
8 p.m.
Civic Center**

DOONESBURY

by Garry Trudeau



Rocky is written in an aura of humor. All names are fictional. Any references to living persons are purely coincidental.

Dear Rocky,

I can't beleive what's happening! First you told one of the Deans to "Shove it" and now the Senate has censured The College President. How have they reacted to this?

Abie Esen

Dear Abie,

The Dean told the President not to take it too hard. It was a lot less painful than the "point" he got...

Rocky

Dear Rocky,

What does Gerald Ford think about the food stamp program?

Michael R. Neese

Dear M.R. Neese,

The only food stamps Uncle Gerry cares about is the U.S.D.A. inspection sticker on his New York Strip...

Rocky

Dear Rocky,

Whats did you think of Dr. Ashmore's book "Hypocrisy in Academia?"

D.N. Andersen

Dear D.N.,

Academically speaking, I think he is an expert in the field of "hypocrisy"...

Rocky

Dear Rocky,

What do you think of Dr. Ashmore's proposal for more trash cans?

Steve F. Artlee

Dear F. Artless,

I hope he stuffs them...

Rocky

Dear Rocky,

I understand the administration offered to pay the head coach what he is worth. Does this mean he'll get a raise?

Alex Zander

Dear Al,

Quite the contrary. The coach insisted his salary remain the same. He said he wouldn't work that cheap for anyone...

Rocky

Dear Rocky,

With all your cutting remarks about the administration aren't you afraid you'll get kicked out by the head of the school?

Xavier Prudence Ulson

Dear X.P. Ulson,

Not really, I haven't made Coach Alexander that mad yet...

Rocky

Dear Rocky,

I was impressed by Rockette last week. Do you two ever get together in your endeavors?

Anna Phan

Dear A. Phan,

Indeed we do. It's called a volcano when we do and sometimes we even come up with a joke or two...

Rocky



WRIGHT BROTHERS OVERLAND STAGE CO.

Wright Brothers: A Music Experience

by Suzi Satterfield

"The Wright Brothers Overland Stage Co." rolled in on Monday night, March 1, to tantalize the ear drums of lovers of blue grass, rock, folk, and euphonious music in general.

This versatile quintet from Indianapolis, Indiana, captured the undivided attention of ASC students in a nearly 3-hour concert. Music poured in rhythmic coordination from the Wright Brother's bass guitar, pedal steel, banjo, and acoustic 12 and 6-string guitars. Vocals and harmony were mastered by four members of the group, including lead vocals by the drummer.

The Wright Brothers have a well-blended, easy-listening album out called "Cornfield Cowboys." Those who were low on money and missed their

chance on Monday night can still purchase an album for only \$4.00...a low price for a lot of high caliber music.

If you missed The Wright Brothers (and you're rightfully sorry if you did), there's a good possibility that the ASC Union Board will invite them back. I hope students will speak up for their "Wright's."

Alex Cooley In Atlanta

Saturday, April 3, 1976 Alex Cooley will present Emmylou Harris and Jerry Jeff Walker in Concert at the Fox Theatre. Tickets may be obtained through: Alex Cooley, P.O.Box 77423, Atlanta, Georgia 30309 (404-875-0653).

The Beatles: Yesterday and Today

Roll up, roll up for the Magical Mystery Tour!

The Beatles: Yesterday and Today is a film concert and a complete history of the Beatles with some sequences actually being planned and directed by Paul McCartney. The show opens at one of the Beatles' first concerts at a theatre in Manchester, England circa 1961. In this clip you see the Beatles in their dressing rooms preparing for the show and the crowds outside screaming to get in. The film is Beatlemania from the start and the phenomenal causes behind it: John, Paul, George and Ringo.

The show carries on with interviews with the Beatles individually, their first concert in America, the Beatles on stage and back stage at Shea Stadium, and a television special produced by the Beatles themselves that has never been shown anywhere.

Although the main emphasis of the show is on the Beatles' actual performances, there are many interviews and behind the scenes shots with the Beatles talking about themselves and about the future of the group.

Other concert sequences include the Beatles performing "Hey Jude" (remember the Smothers Brothers Show around 1968?) "Revolution", "I Want To Hold Your Hand" and many many others too numerous to mention. Later you will see Ed Sullivan talking about the first time he met the group (remember the teletype across John Lennon's face - "Sorry girls, John is married"?), John Lennon talking about his deportation (he gets to stay), George Harrison performing solo at the Bangla Desh Concert, and John Lennon and the Plastic Ono Band.

The show also has the Beatles' last performance together as a group and closes with a dance production number staged by Paul McCartney. The Beatles: Yesterday and Today is one film that is all Beatles and nothing but Beatles. This road-show documentary-musical is probably the closest you will ever come to seeing the Beatles in person.

This film is not to be confused with a crude slide program claiming to be about the Beatles. It is the Beatles in

stereovision and it is the production Rock n' Roll has been waiting for.

Saturday, March 13 at 8:00 and 10:00 p.m. and Sunday, March 14 at 8:00 p.m. you too will be able to see The Beatles: Yesterday and Today. Tickets are \$3.00 in advance and \$3.50 at the door. Advanced tickets are available at Jack Gilmores, Record Bar, Bruce Gordons, Mitchells Emporium, and McCrory's Record Department. This is one performance you won't want to miss! Satisfaction guaranteed.

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Saturday, March 13, 8 and 10 P.M.

Sunday, March 14 8 P.M.

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Advance Tickets available at:

Jack Gilmores, Record Bar, Bruce Gordons,
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Bicentennial Events

- March 15-19 Lane Library: Landmarks in World History and Geography Which Influenced America's Development: Pasteur and the Germ Theory; Darwin and Evolution; Faraday and Electricity; and Harvey and the Circulation of Blood
- March 21 Exhibition of paintings by Larry Connaster, Fine Arts Gallery
- March 22-26 Lane Library: Landmarks in World History and Geography Which Influenced America's Development: The Development of Writing and Caxton and the Early Printers
- March 25 Audubon Wildlife Film: "Kangaroos Can't Be Cornered" Fine Arts Aud., 8:00 p.m.
- March 29 Lane Library: Landmarks in World History and Geography Which Influenced America's Development: Charles Dickens, the Brontes, and Lewis Carroll

Valdosta Wins SAC Crown

by Bill Miller

THURSDAY

7:00 P.M. — The Third Annual South Atlantic Conference Tournament led off with Valdosta State up against Southern Tech in a game that was closely matched for most of the first half. Jackie Manuel led off the scoring to put two points on the board for Valdosta. The Blazers stayed ahead for the rest of the game, but sometimes not by much. Both teams were forcing turnovers, but the outside shooting of guards Larry Miller and Pogo Burns seemed to make the difference for Valdosta. At half-time the score read Valdosta - 41, Tech - 33.

By the end of the third period the Blazers had begun to slow down their game and let the clock do its work. Still they pulled away from the Hornets in a half filled with turnovers by both teams. The score finally read Valdosta 76, Tech 65. Winning coach James Dominey said that he didn't think either team played very inspired basketball. Calling it a typical first round game, he went on to say "It was very quite out there tonight. I think more enthusiasm out there tomorrow night will help us."

9:00 P.M. — A poor crowd watched two cats fight it out tonight in the Civic Center as the Columbus College Cougars battled the Augusta Jaguars in first half match-up that see-sawed back and forth. Columbus took an early lead and it was mid-way through the second period before the Jaguars could take it away from them. Jag guard Rob Johnson was hot enough to smoke as he kept popping in baskets from the

perimeter. At the mid point Augusta led by three, 42-39.

In the second half the Jaguars continued to pull away, led by the shooting of Johnson and Mike Shea. At the final horn Augusta had taken the game 93-77. Rob Johnson had scored 35 points and Shea had garnered 22. Jag coach Marvin Vanover told me that "They're (ASC) the team to beat. We haven't lost our confidence that we can do it."

FRIDAY

1:30 P.M. — The South Atlantic Conference held a banquet today for the press, coaches, and players of the SAC to announce the winners of the all-conference team. The coaches vote for the players and no coach may vote for his own player. This year only six players were picked from the whole conference. They were Tyrone Gates of West Georgia, Mike Shea of Augusta College, Tim Reynolds of West Georgia, Wayne "Crow" Armstrong of Armstrong State, and also voted unanimously as the "Outstanding Player" in the Conference, was Sam Berry. And rounding out the sixth and final man was Jackie Manuel of Valdosta State. All these men play forward or center. No guards were chosen. ASC was presented with the trophy for winning the conference in regular season play. Wilbur Johnson won the award for player with the highest grade point average. Wilbur has 90 hours at Augusta College and has a 3.34 GPA. So much for the theory that all jocks are dumb. In the past the Coach of the Year Award has gone to the coach that won the conference. This year it was decided that the coaches vote among themselves as to who had done the best job this year. The Award went to Augusta College coach Marvin Vanover.

Going into the tournament, Armstrong led the conference in three categories: Scoring was led by Sam Berry with an average of 23.73 per game; Rebounds were led by Crow Armstrong

averaging 11.14 per game; and Assists led by Roger Weber with a 6.18 average. All three men had been nominated for all-conference.

7:00 P.M. — Tonight, in the Civic Center, the Blazers of Valdosta beat the West Georgia Braves in a hard fought contest. The two teams were never separated by more than five points the entire first half. West Georgia used a full court press and a man-to-man defense throughout much of the first half, while Valdosta seemed to depend more on their fast break. What few fans there were at the Civic Center were obviously biased toward Valdosta. Brave Jeff Lacave was soundly booed as he appeared on the court. It would seem that the Savannah fans neither forgive nor forget. At one point in the second half, West Georgia had stretched their lead to twelve points but the Blazers called time out and came back with a full court press of their own to chip away the Braves lead. For the final seven minutes the two teams fought back and forth with never more than three points between them. With only forty-five seconds to go, West Georgia was called for goal tending and the score went to 80-75 in favor of Valdosta. Ten seconds later Manuel made a steal and lay-up to make it 82-75. The horn sounded with the score 83-77.

9:00 P.M. — In the second semi-final game this evening, the Armstrong State Pirates met the Jaguars of Augusta College in an exciting game that rivaled tonight's opener. Sam Berry led off the scoring for the Pirates with a three pointer. In answer, Rob Johnson hit a twenty-three footer to make it 3-2 and that's the way it went for the rest of the game. The point spread between the two teams was never more than four during the entire first half. With one second on the clock, Wilbur Johnson tipped in a rebound to send both teams to the locker rooms at half-time with the score knotted at 39. In the second half ASC jumped back into the lead on a hook shot by Sonny Powell. As

the clock read 16:31 to go, Mike Shea put Augusta into the lead 47-45 with an eight foot hook shot. For the remainder of the game, the Buccaneers were forced to play catch-up basketball. They never made it. At forty-one seconds to go Dennis Davis made it 72-73, and at twenty-three seconds to go a Jaguar slapped the ball away from Davis and out of bounds. The official ruled it a jump ball. The tip from Davis went bouncing down court with Weber and Rob Johnson in hot pursuit, but Johnson got there first. Being fouled, Rob took two foul shots with one second left and the game ended 72-75 with Augusta moving into the finals against Valdosta and ASC going into the consolation game against West Georgia.

SATURDAY

7:00 P.M. — It was embarrassing. The West Georgia Braves blew the Pirates right off the floor. It was obvious that the Corsairs thought the consolation game was simply a game for losers and would rather not have played at all. This lack of pride showed in their performance as West Georgia took the game away with little trouble. The Braves led 51-38 at the half and things didn't get any better in the second half. The only highlights in the game were technical fouls against the Pirates. One, against Doug Smith for slamming the ball down to the floor and the other against Crow Armstrong for slamming through a "dunk" shot that nearly tore down the backboard. We did get a chance to see some of the underclassmen who will be carrying on next season. Mercifully, the clock ran out before the score got any worse than 91-105.

9:00 — With all the marbles on the line the Augusta Jaguars met the Valdosta Blazers for the South Atlantic Conference championship and the right to represent the SAC in the NCAA Regional playoffs in Chattanooga.

Valdosta opened the scoring and in five minutes had built an eight point lead with each of the Blazer starters contributing a

basket. At one point in the first half, Valdosta had increased their lead to thirteen, largely behind the shooting and rebounding of Mark Patrick. Rob Johnson, who had been so instrumental in Augusta's defeating Columbus and Armstrong, was limited to six points in the first half. That half ended 35-28 with the Jaguars trailing.

In the second half the Jaguars just couldn't seem to get a rally going to trim down the Valdosta lead. Rob Johnson shot five times but didn't get a goal. The game ended at 74-56 with Valdosta State College the tournament champions.

Coach Dominey said that he thought the Blazers "defensive aggressiveness" was the key to the game. He went on to single out Mark Patrick important to them because he was their only player with any real size. He did make special mention of guard Larry Miller though, pointing out that Miller had played well against two of the best guards in the conference (Gary Tuggle and Rob Johnson) and handled them. He called Miller "one of the key figures in this tournament. And even if he didn't make all-tournament I think he deserves special mention". The all-tournament team consisted of Rob Johnson of Augusta; Mike Shea of Augusta; Tyrone Gates of West Georgia; Jackie Manuel of Valdosta; and chosen Most Valuable Player was Mark Patrick of Valdosta.

The tournament is over for this year. Those of you who went, saw some top notch basketball. Those of you who didn't deserved the mind pap you were served up on the tube. To me it seems a shame that as fine a brand of basketball as is played anywhere in the country was being played right here in our Civic Center in front of crowds that wouldn't fill up our gym here on campus. But then what can you say about a city (or campus) that considers professional wrestling a cultural event?

Intramural Soccer Season Ends With The "Stars" Undefeated

The "stars" finished the intramural soccer season with a 3-1 victory over the Flames. The game was close and at half, the score was tied at 1 all. In the second half, the "Stars" managed to break through the defense of goalie Denny McBride for two goals to close the league play and the season without a defeat. Most of the players on the "Stars" also play for the ASC

soccer club that defeated Georgia Southern 3-2 last week. Members of the "Stars" are: Neil Victor (Captain), Carlos Conejo, Ramone Prado, William Flippen, Steve Brantely, Laren Lewis, Rodney Hill, Ted Wallace, Adam Wong, Laura Rahn, Mark Newkirk, Arthur Tamble, Paul Howitz, Pason Daughtry, Holly Judkins, and Sanford Cohen.

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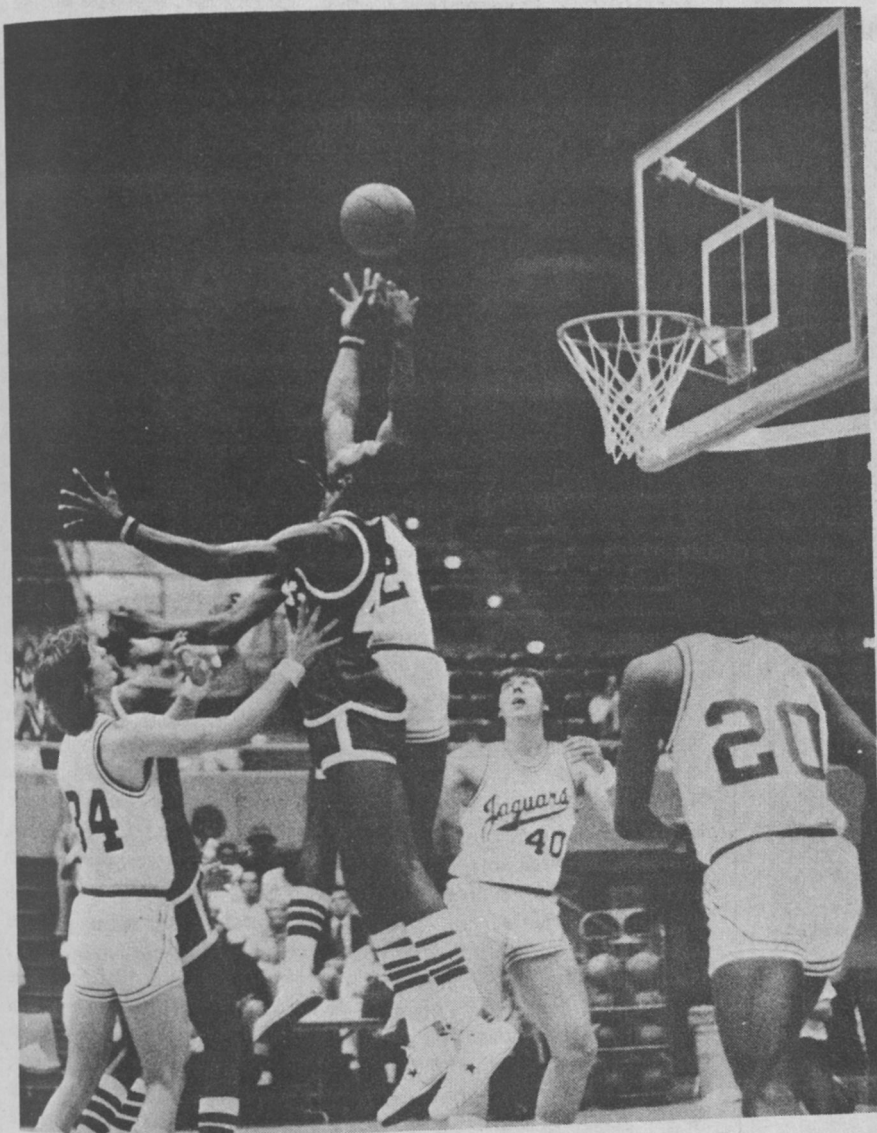
Drayton and Harris Sts.

ACROSS FROM DeSOTO HILTON

Action Shots

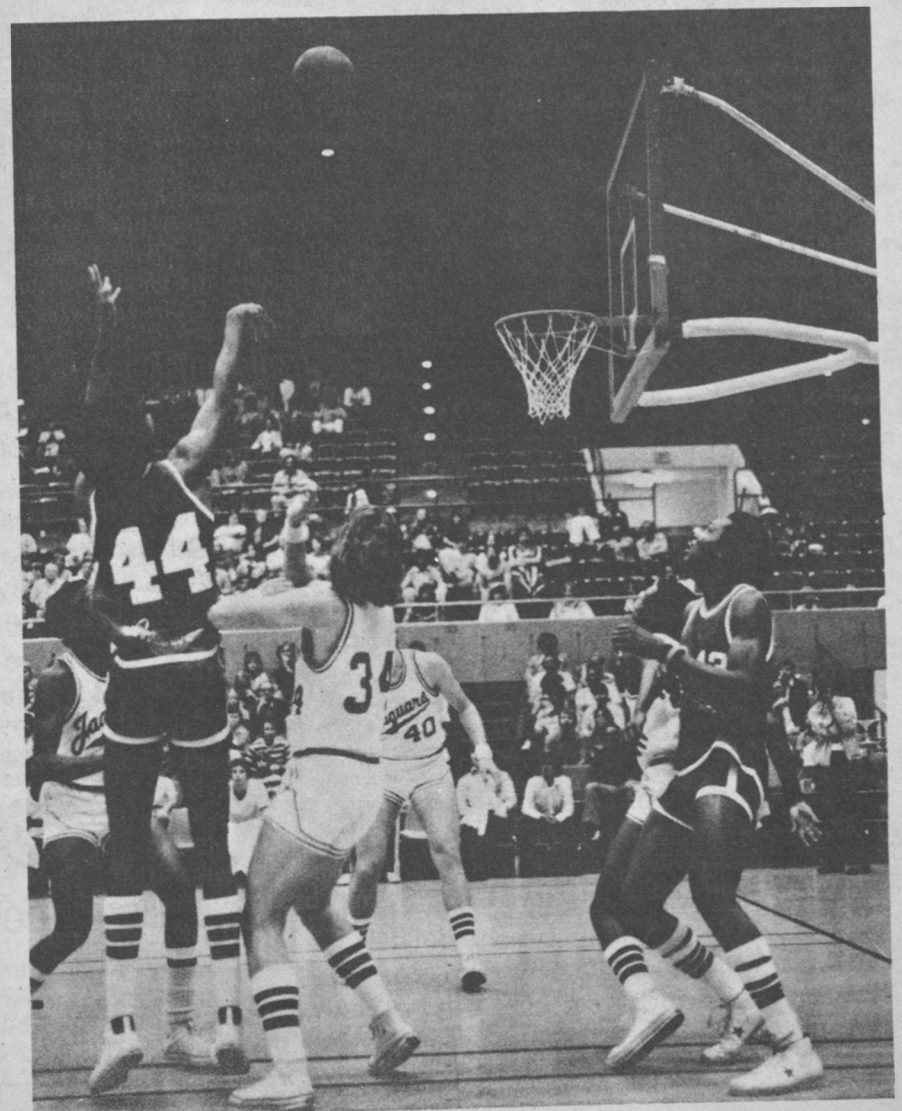
From

SAC



Championship

Games



ASC Bowling Team Finishes Seventh

The men's bowling team traveled to Tampa, Fla. for the Hillsborough Community College Intercollegiate Bowling Tournament and finished 7th in the team events. David Hotchkiss led the ASC squad during the 12-game team event with an 187 average. His high game was 223. John Ibarra was the second leading bowler for ASC and was the winner of his division in the match play tournament on Sunday. David Hotchkiss and Gary Calhoun were the only ASC bowlers to average over 200 for a 3-game

set with 622 and 605 respectively in the match play tournament. Randy Davis won a trophy for Armstrong as the high average qualifier for the match play championship.

Pirates Sluggers Drop Opener 3-1

by Bill Miller

Getting people on base wasn't the problem, getting them across home plate was the problem as the ASC baseball team lost their season opener to Campbell College. The Pirates scored first on a walk by winning pitcher Dave Minke. We kept the score at one to zip until the fifth inning when errors allowed the opposition to score two runs. Campbell made it three to one in

the seventh inning when losing pitcher Tommy Bumgardner made a wild throw to first. Let we tend to make Bumgardner the goat, let me add that Tommy only allowed five hits and kept his earned run average at zero.

Ga. Southern Announces Badminton Tournament

Georgia Southern will host the Badminton Tournament at Hanner Gym beginning at 9 a.m. Saturday, March 13, 1976. There will be an open division and a student division for men and separate divisions for women. There will also be a mixed doubles event this year.

This promises to be an exciting tournament.

PE Club Wins Girls Volleyball Championship

by Bill Miller

P. E. Club No. 1 out-lasted the girls of Alpha Gamma Delta to take possession of the Girls

Volleyball championship in an exciting match that went the full three games. The ladies on the Phys Ed team won the first game easily, 15-6. Alpha Gam rallied to take the second game, 15-10. In the closing minutes of the rubber game, the score was tied at 13-13. Finally, the P.E. Club scored the two points to win the game, tournament, and league championships. Congratulations girls!

Cocker. . . (From Page 4)

the events that brought on Joe's second period of prolonged disillusionment and inactivity. Neither Cocker nor any of the people close to him talk about the factors behind his withdrawal, even four years later, but one can only assume that they added up to something terribly traumatic; the vulnerability that shone through beneath the toughness when he sang became more evident as he retreated from the life of a productive popular artist into one of seclusion. Several attempts to turn his anguish into music in the recording studio were unrealized.

In 1972, a fourth album, Joe Cocker, was released, but it consisted mainly of material that had been recorded much earlier. Joe was persuaded to tour prior to and just after the album's release, but because the motivation didn't come from within him, both tours came off as tentative at best. Cocker withdrew again.

Then, in the fall of 1973, rumors that Joe was ready to start again began spreading around the A&M lot. When Cocker arrived in Los Angeles with producer Jim Price and manager-confidante Mark Agliaro, the rumors were proven true: those three, plus a number of notable musicians, had spent several months — housed in a cottage, a castle, an antique Welsh hotel, and a Jamaican villa — getting some new music and a new album together. This time, the motivation was Joe's, but he'd say only that he had something to sing about once again. Working hard for several more months in L.A., and bringing in numerous prominent American musicians, Cocker and Price painstakingly — but not solemnly — completed the recording of the new music, picked the tracks, and named the album I Can Stand a Little Rain after one of the album's original songs.

On that album, Cocker prominently displayed his reflective side, and it revealed a man less idealistic, more scarred, and clearly more knowing than ever before. That sense of the singer was particularly evoked in his aching performance of Billy Preston's "You Are So Beautiful," which became one of the biggest hits Cocker has ever recorded. Just as remarkable was "Guilty," a Randy Newman song on which Newman's understated piano provided the only accompaniment for Cocker's restrained, unbearably poignant vocal.

Although the new Jamaica Say You Will is distinguished by a more expansive and up-tempo approach than its predecessor, the material is as intelligent and lovely as any Cocker has recorded. A pair of Newman songs, one hilarious ("Lucinda"), the other heartbreaking ("I Think It's Going to Rain Today"), and Cocker's unconventional treatment of the Jackson Browne-written title song are among the album's most powerful tracks. Unifying Jamaica's music are its pervasive intensity and the consummate musicianship displayed by noted musicians like Cornell Dupree, Richard Tee, Chuck Rainey, Bernard Purdie, producer Jim Price, and by Cocker himself, always sensitive, always explosive.

There may be no more circus-size tours or feature films in Joe Cocker's public life — he seems to have chosen a quieter, less flamboyant approach this time. But happily, the revitalized Joe Cocker heard on record and on stage in recent months has made it clear that there will be more of that fiery, fully felt, deeply personal music. If he can pursue his rather dangerous artistic approach — which entails making his private world public — without being further scarred, perhaps there will be a lot more.



IT'S for keeps: IT'S, the Levi's Place, has a Yamaha DT 100 trail bike for you! Plus lots of IT'S t-shirts as second prizes; and, free Levi's and Yamaha posters when you register (as long as they last). Nothing to buy! Drawing: Saturday, March 27, 15, six o'clock. Get a chance at IT'S with each visit. Browse through the perfect bike jeans and jackets: Levi's. We've got over 12,000 pairs of them. Heavy-weight straight leg denims in every size for guys. IT'S fits gals and kids too in Levi's bells, big bells and cords in great colors

... so every ride won't have to be blue.

Get on to IT'S and ride, with the IT'S free Yamaha Ride-away! And, ride away with some super Levi's jeans too!

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Chatham Plaza across from the Mall

Oops!

The "Win A Yamaha" ad that appeared in this paper February 15 and 25 incorrectly stated that the drawing date for the Yamaha and other prizes. The correct date is Saturday, March 27, at 6 p.m. There is still plenty of time to register (no purchase necessary). It's the Levi's place, Chatham Plaza across from the Mall.